

Second Harp.

AVE MARIA

BY

Franz Schubert,

Arranged for

TWO HARPS OR HARP & PIANO.

By

JOHN THOMAS.

(Harpist to His Majesty the King)

Ent. Sta. Hall.

PRICE

For Two Harps 6s/2
Harp & Piano 6s/2

London
HUTCHINGS & ROMER
39, GT. MARLBOROUGH STREET, W.

John Thomas

A V E M A R I A .

Second Harp.

Composed by
FRANZ SCHUBERT.Arranged by
JOHN THOMAS.

Larghetto.

Nº 1.



Second Harp.

The musical score is written for a single harp, indicated by the 'Second Harp' title. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The first system begins with a piano (*p*) dynamic. The second system features a crescendo leading to a fortissimo (*sf*) dynamic, followed by a decrescendo back to piano (*p*). The third system continues with piano (*p*) dynamics. The fourth system is marked 'Con espress.' and includes a 'sosten:' (sostenuto) section. The fifth system includes a correction '(Fix F#)' in the bass line. The notation includes various chords, arpeggios, and melodic lines with slurs and accents.

Second Harp.

3

The first system of musical notation for the Second Harp part. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a continuous eighth-note accompaniment in the bass and a melody in the treble with several triplet markings. A dynamic marking of *p* (piano) is present. A chord symbol (F#) is indicated in the middle of the system.

The second system of musical notation. It continues the eighth-note accompaniment and the melodic line in the treble. A dynamic marking of *p* (piano) is present. The system concludes with a triplet in the treble.

The third system of musical notation. It continues the eighth-note accompaniment and the melodic line in the treble. A dynamic marking of *sf* (sforzando) is present. The system concludes with a triplet in the treble.

The fourth system of musical notation. It continues the eighth-note accompaniment and the melodic line in the treble. A dynamic marking of *p* (piano) is present. A chord symbol (D#) is indicated in the middle of the system.

The fifth system of musical notation. It begins with a dynamic marking of *mf* (mezzo-forte) and a chord symbol (G#). The instruction *Con espress.* (Con espressione) is written above the staff. The system concludes with a dynamic marking of *mf* and a chord symbol (G#).

Second Harp.

The musical score for the Second Harp part consists of five systems, each with a piano (left) and treble (right) staff. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, triplets, and dynamic markings. The first system has a tempo marking of 2. The second system includes a tempo marking of 3. The third system includes a tempo marking of 3. The fourth system includes a tempo marking of 3. The fifth system includes a tempo marking of 3. The score is written in a style typical of 19th-century musical notation.

(Fix F#)

(F#)

(D#)

p

Ave Maria. (H. & P.) John Thomas.

Second Harp.

5

(A#)

cres - - - (Ab) - - - *cen* - - - *do*

(D#) (A#) *dim* - - - *in* - - -

(A#) *u* - - - *en* - - - *do*

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HARP.

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BY

Franz Schubert.

Arranged for

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By

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A V E M A R I A .

HARP.

Composed by
FRANZ SCHUBERT.Arranged by
JOHN THOMAS.

Larghetto.

con espress.

No 1.

*pp**sf**p**sostenuto*

(Fix F#)

(F b)

p

(D b)

The first system of musical notation for Harp, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of chords and arpeggiated figures. A dynamic marking of *f* (forte) is present. A handwritten note "(G b)" is written at the end of the system.

The second system of musical notation for Harp, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures. A handwritten note "E b" is written below the bass staff.

The third system of musical notation for Harp, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures.

The fourth system of musical notation for Harp, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures. A handwritten note "(Fix F#)" is written above the bass staff. A handwritten note "E b" is written below the bass staff.

The fifth system of musical notation for Harp, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures. A handwritten note "E b" is written below the bass staff.

The sixth system of musical notation for Harp, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures. A handwritten note "(F#)" is written above the bass staff. A handwritten note "E b" is written below the bass staff. A handwritten note "B b" is written below the bass staff.

HARP.

The image displays a page of musical notation for a harp accompaniment. It consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The music features a repeating arpeggiated figure in the right hand and a simple bass line in the left hand. Handwritten annotations include 'E b' at the end of the first system, 'p' (piano) at the start of the second and fifth systems, and various chord symbols like 'D b', 'E b', and 'E b D b' written below the bass staff in the sixth system.

5

This image shows a page of handwritten musical notation, likely a piano score, consisting of six systems of staves. Each system typically has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements: notes, rests, and dynamic markings. The first system has a treble staff with a key signature of one flat and a common time signature. The second system has a treble staff with a key signature of one flat and a common time signature. The third system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The fourth system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The fifth system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The sixth system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The notation is handwritten and includes various musical notations such as notes, rests, and dynamic markings like 'p' and '8'. There are also some handwritten annotations in the margins, such as 'A6', 'A7', 'G6', 'G7', 'E4', and 'E5'. The page is aged and shows some wear and tear.

8.....

8.....

8.....

8.....

8.....

8.....

(Fix F#)

C#

F#

F#

E#

HARP.

7

The musical score consists of six systems, each with a grand staff (treble and bass clef). The notation is characterized by rapid, arpeggiated passages. The key signature is B-flat major (two flats). The systems are marked with various accidentals and dynamics:

- System 1: Treble staff starts with (E#), bass staff with (A#).
- System 2: Treble staff starts with (A#) and (E#), bass staff with (E#).
- System 3: Treble staff starts with (Eb), bass staff with *p*.
- System 4: Treble staff starts with (A#).
- System 5: Treble staff starts with (Ab).
- System 6: Treble staff starts with (Ab), bass staff with (Ab).

The piece ends with a double bar line and a repeat sign (two dots) above the final measure.

HARP.

eres - - - cen - - - do

f

p

(E#)

(E#)

(A#)

(A#)

(A #)

cres - - - - - *cen* - - - - - *do*

8.....

Ab

(D #)

dim - - - - - *in* - - - - - *u* - - - - -

8.....

Ab

Gb

(A #)

- - - - - *en* - - - - - *do*

pp

15

8.....

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HARP SOLO.

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